PELPUP NEWS

SUMMER EDITION 1962—No. 3

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Pelham PUPETS

Marlborough, Wiltshire

LETTER FROM "PELPOP"

PELHAM PUPPETS LTD.,
MARLBOROUGH,
Wiltshire.

December, 1962.

Dear Pelpups,

There is the usual rush to get this magazine out to you before Christmas, so if it comes in time it brings Christmas Greetings from my wife and I, from all the puppets and the people who make them. To our many and ever increasing number of overseas members it will have to be New Year Greetings with Peace and Prosperity to you all.

The last two magazines seem to have been devoted to open criticism of my puppets. I have welcomed every suggestion, but looking back on it as a whole, the only conclusion I can come to is that this world is full of people wanting and liking different things. No one set of rules or ideas will suit everyone. There is only one exception and that is that everyone (well, I should say all Pelpups) love puppetry, no matter what language they speak or race they belong to. The love of puppetry creates friendship and understanding—let us hope that we can take a lead in a field so badly needed.

This brings me to a point about our pen friend section. Some Pelpups have suggested cutting this and the letter section down so as to leave more room for puppet ideas and drawings, but it would not work out like that. I do not limit the puppet ideas and drawings in order to leave room for the pen friends. The puppet ideas have to be thought up and I would put more in if you would help me think them up! As far as the pen friend and letter section are concerned I think it would be a dull Club if no one could air their views, and as I have said above, I want to make it possible for you to make friends with children of your own age in other countries. Walter Willison has said what he thinks about this in "Pelpups Write"—what do you think?

The plays received since the last magazine have been much more interesting. I am printing four this time—blow the space! That is two puppets for Carol Hodkinson for "The Witch's Cure" and a puppet each to the next three—Peter Sowerbutts, Charlotte Weightman and Ian Hurst of Johannesburg. These plays, although rather short, have good ideas and anyone using them would only have to pad them out a little.

There were not a great many entries for the Photographic Competition but those that were sent in were good. You will find the winning pictures further on. We'll have another one next year.

I hope you like the "Moon Landing" on the cover. This is our latest animated unit and can be seen in one of Harrods' front windows up to Christmas Day. It was an obvious setting for the Supercar team, so I thought I would feature them in this issue and ask my friend Keith Shackleton, of A.P. Films, to write an article on the filming of these dynamic puppets and supply a chart showing the secret plans of Dr. Beaker's Supercar. Keep them in a locked drawer, won't you! The Moon men may interest you as they are really very simple to make. They consist of wooden balls of various sizes, with holes through the centres and strung together—it is only a matter of finding the balls. If you keep your eyes open when looking around toy shops and Woolworth's you will soon make a collection. I expect a Fairman would sell you a few of his coconut shy balls. Did you

know our standard heads are coconut shy balls—we get them from a firm which makes them for the Fairmen too. You can buy Pecan nuts in bags from good greengrocers. These make useful shapes for Moonmen.

Please, oh please, remember to put your address on your letters. I do not like having to look through 9,000 filing cards for the address of a member. It's worse still when it is like the young Canadian boy who wrote desperately wanting to join our Club but alas! did not put his address, so I am unable to answer him.

Good luck,

Your puppetually,

PELPOP.

"LOOKING AHEAD"

Mid-December.—Second issue of "The Puppet Master" comes out, obtainable from Miss J. Phillips, 22 Church Road, Whitchurch, Glam., price 2/6d. Also copies of the first issue on Punch are still available. Annual subscription 10/- or free to members of the British Puppet and Model Theatre Guild.

Next May.—Exhibition of Polish Puppetry and British Puppetry at the Bethnal Green Museum, Unima Conference meets in London, and the first International Puppet Festival organised by Eric Bramall in Colwyn Bay, including Moscow State Puppet Theatre and the Arlekin Theatre of Poland.

The Little Angel Theatre, Islington.—Saturday morning performances for the very young will commence as planned on 1st December. "Bumble and the Scarecrow" and "The Three Wishes" will be presented with string puppets by the Resident Company on this date and on Saturday, 8th December.

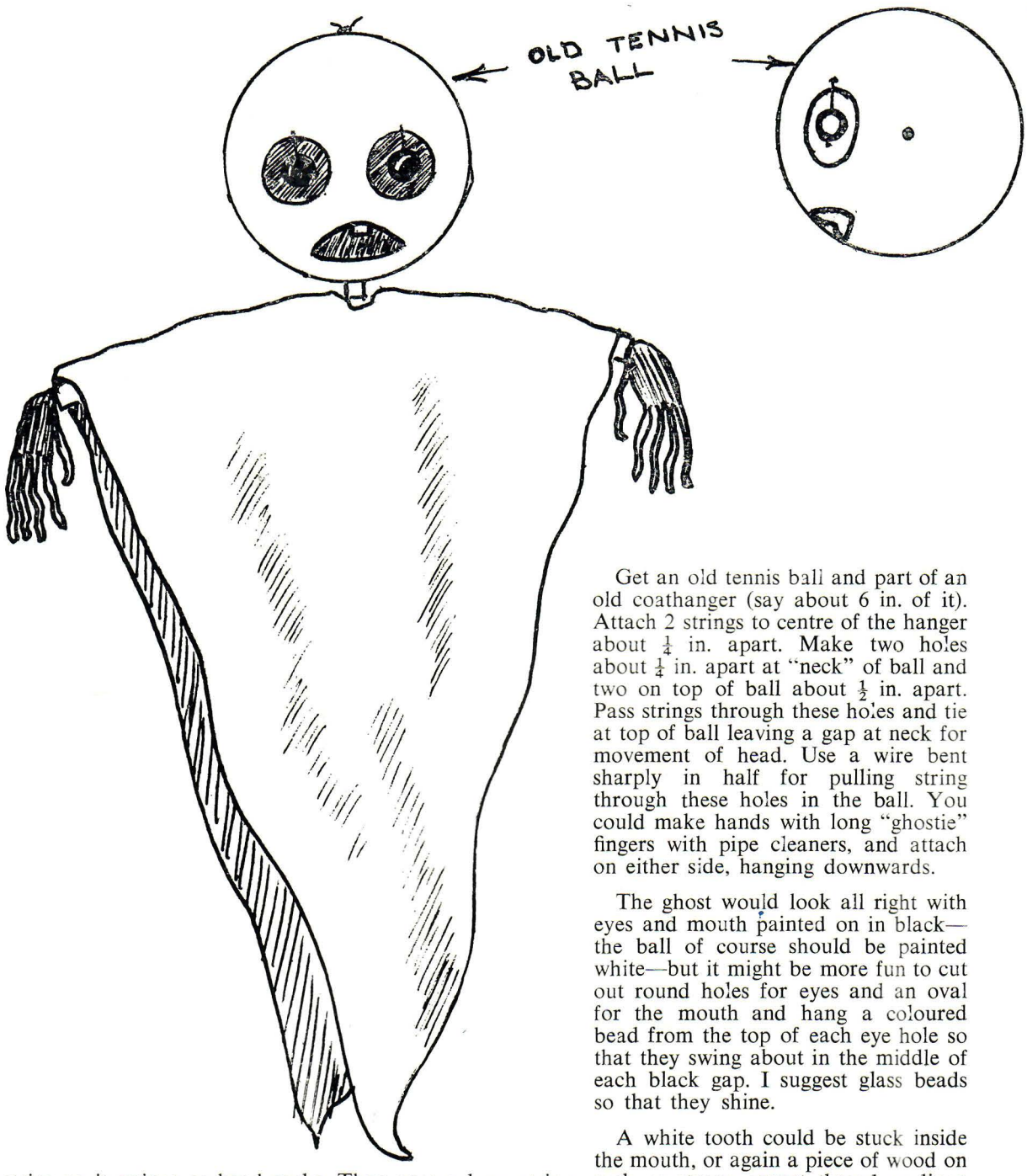
Miss Violet Phelan of "Bandicoot" fame has two new glove puppet plays which she will be presenting later on in the season. Admission for Saturday morning matinees—Adults 4/-, Children 2/6d.

On Boxing Day, December 26th, "Ciurana," a Christmas Phantasy, will be presented at a Grand Premiere performance at 3 p.m. and again at 6.30 p.m. These performances will be repeated daily at 3 p.m. and 6.30 p.m. until January 12th, with a special show for Friends of the Little Angel every Sunday at 3 p.m. until and including Sunday, January 13th.

"WHAT HAVE WE GOT" ASK PINKY AND PERKY

Just had a line from Pinky and Perky, the two busiest little piglets in the whole world it seems. They haven't quite finished the telerecording of their present series "Pinky and Perky's Pop-in," which is being shown every Sunday until February next year, and which will be followed by a shorter television series called "Pinky and Perky's American Journey." All this is hard work indeed and you would think that they are looking forward to have a nice quiet holiday when this is over. But no—as soon as they finish their television work here in England they are off to Paris, where they are due to appear for three weeks at the Olympia until March 28th. And from there, still grunting happily I hope, they will sail to New York to open at Easter at the Radio City Music Hall, the largest vaudeville theatre in the world. What happens after that has not been decided yet, I understand. They may be back in England for a short summer season or they may spend part of the summer in California filming some more of their travelogues for television. In spite of this very busy life they lead, all the time they managed to cut two new discs for Christmas: an EP called "Pinky and Perky's Pals," and a single called "Give Us a Kiss for Christmas," backed by "What Have We Got?", their own signature tune from the present series.

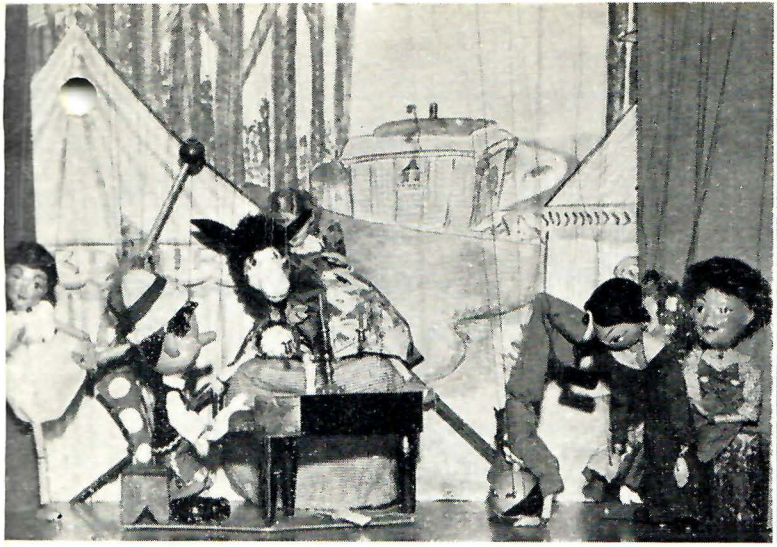
A USEFUL "GHOSTIE"—EASILY MADE

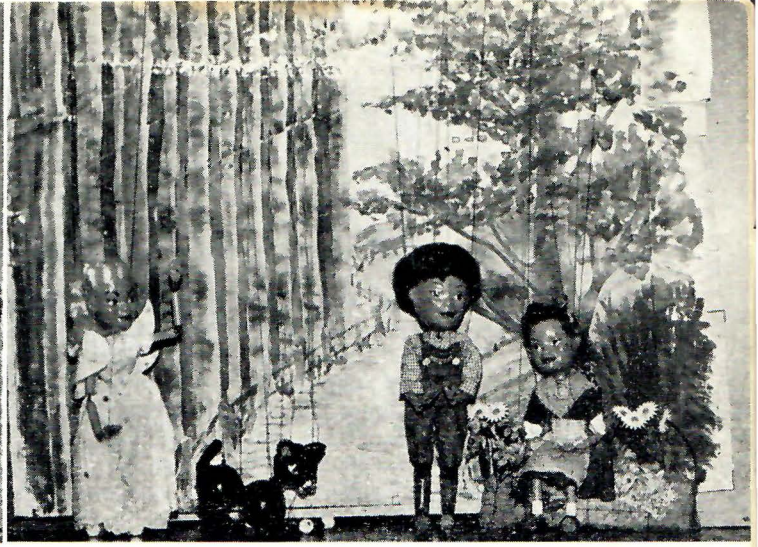


Get an old tennis ball and part of an old coathanger (say about 6 in. of it). Attach 2 strings to centre of the hanger about $\frac{1}{4}$ in. apart. Make two holes about $\frac{1}{4}$ in. apart at "neck" of ball and two on top of ball about $\frac{1}{2}$ in. apart. Pass strings through these holes and tie at top of ball leaving a gap at neck for movement of head. Use a wire bent sharply in half for pulling string through these holes in the ball. You could make hands with long "ghostie" fingers with pipe cleaners, and attach on either side, hanging downwards.

The ghost would look all right with eyes and mouth painted on in black—the ball of course should be painted white—but it might be more fun to cut out round holes for eyes and an oval for the mouth and hang a coloured bead from the top of each eye hole so that they swing about in the middle of each black gap. I suggest glass beads so that they shine.

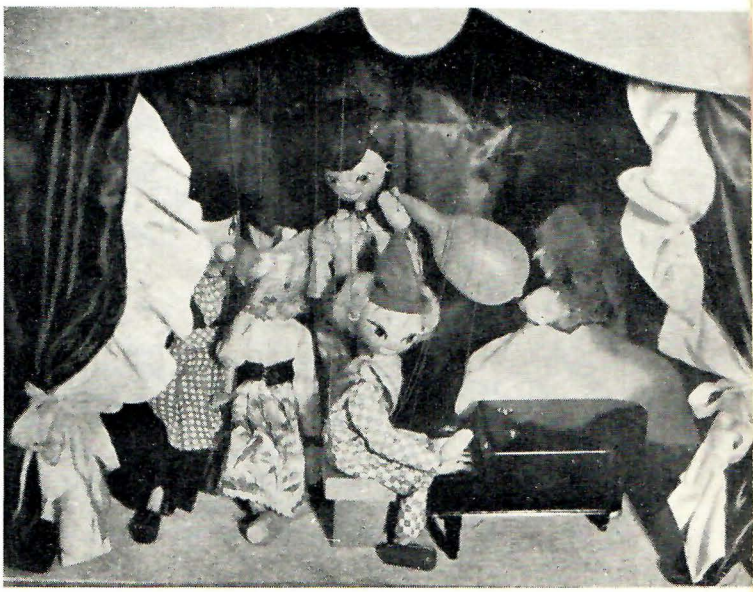
A white tooth could be stuck inside the mouth, or again a piece of wood on string so it swings as head rocks. Then pass a long string, such as strong carpet thread or linen thread, through head from ear to ear and attach each end to a bar (see side view). When the bar is rocked the head rocks. As the body is joined to the head by two strings you can turn the Ghostie in any direction.





1st Prize—Two Puppets:
Ann Burnet, Birkenhead
(two top pictures)

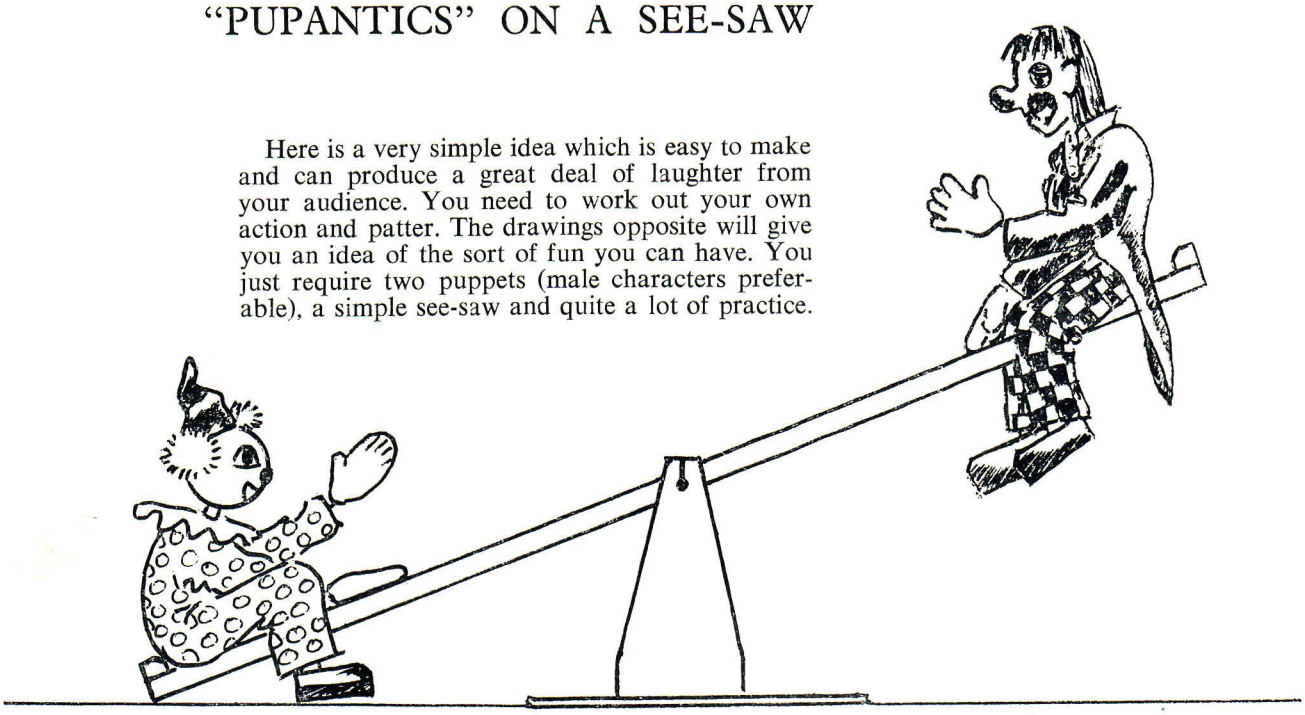
2nd Prize—One Puppet:
Mary Dickson, Sidcup
(centre right)



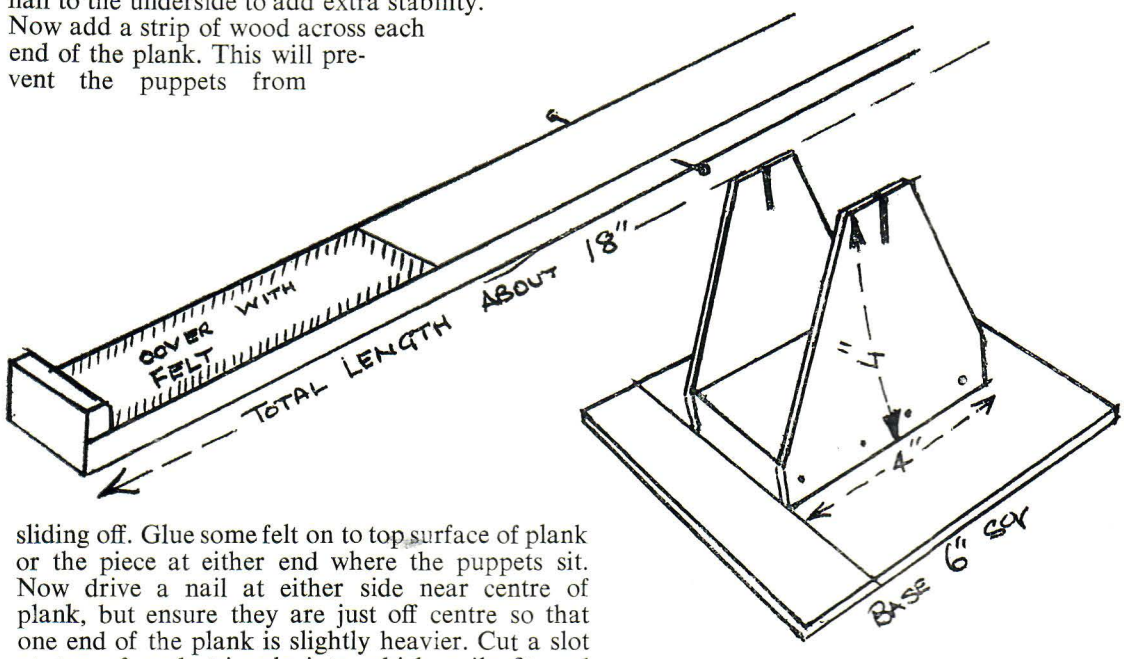
3rd Prize—One Puppet:
Glen Holden, West Bromwich
(bottom right)

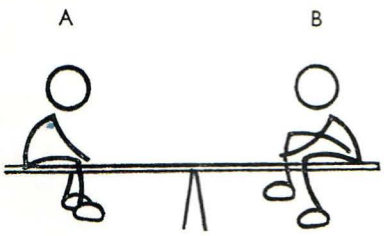
"PUPANTICS" ON A SEE-SAW

Here is a very simple idea which is easy to make and can produce a great deal of laughter from your audience. You need to work out your own action and patter. The drawings opposite will give you an idea of the sort of fun you can have. You just require two puppets (male characters preferable), a simple see-saw and quite a lot of practice.

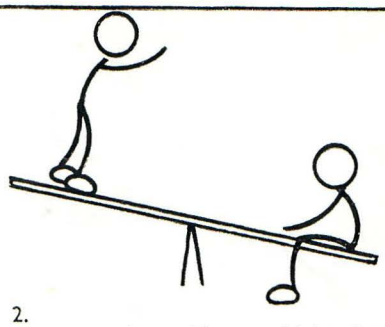


First the see-saw construction. Use a piece of wood about 18″ long x 2″ wide and about ½″ thick for the plank. Cut two triangles (with flat tops) from two pieces of hardboard or plywood, each 4″ square, nail in an upright position on either side of a piece of 2 x 1 4″ long. It is important that these two uprights are spaced a shade wider apart than the width of the plank. Cut a 6″ x 6″ square of hardboard or plywood and nail to the underside to add extra stability. Now add a strip of wood across each end of the plank. This will prevent the puppets from sliding off. Glue some felt on to top surface of plank or the piece at either end where the puppets sit. Now drive a nail at either side near centre of plank, but ensure they are just off centre so that one end of the plank is slightly heavier. Cut a slot at top of each triangle into which nails fit and your see-saw is complete.

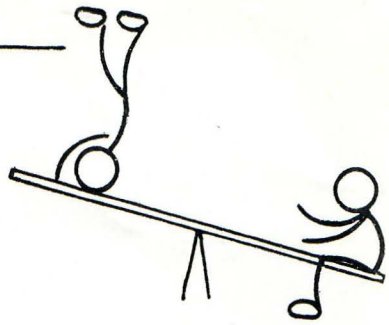




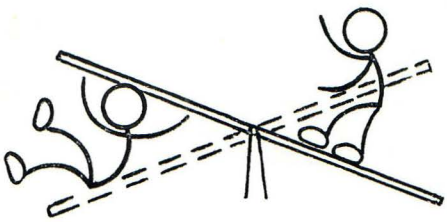
1.
The ordinary see-saw motion is achieved by alternately raising each puppet. They can lean back and throw out arms as though to regain balance. They can swing a leg over and sit side-saddle.



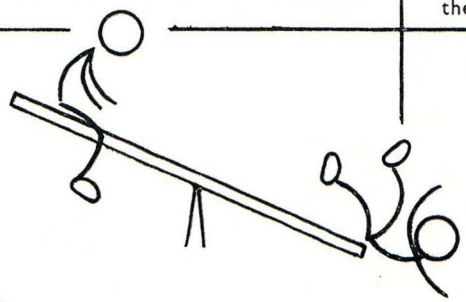
2.
A can stand up. This would be done more easily on the light end. A's operator would find it easier to put his hand on B's control so as to rock evenly.



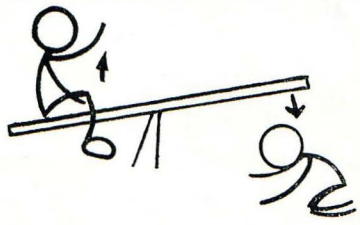
3.
With extra strings to A's heels you could make him stand on his head. B should keep still while A gets into position, though if he fell it would add to the entertainment.



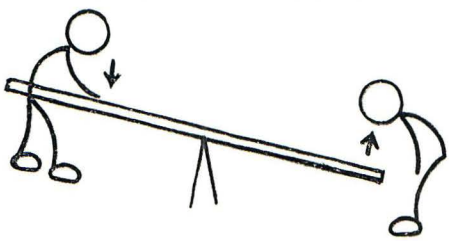
4.
A could walk up the plank from heavy end and slide down other side followed by B.



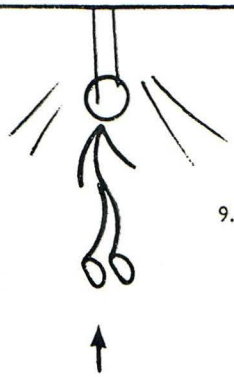
5.
B could fall over backwards by pulling both leg strings. Down would go A with a bump.



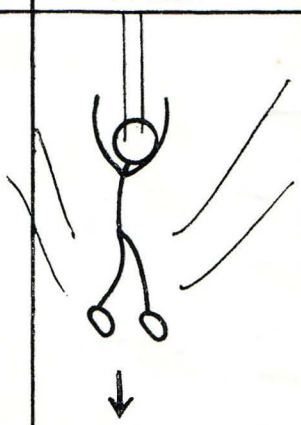
6.
B looks under plank and says, "I think I have dropped sixpence." A gets up and WOW—heavy end goes down on B's head!



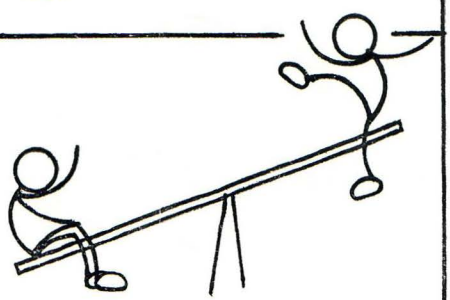
7.
A goes round to B's side and looks hopefully over end of plank. B vexed from bump on head goes round and jumps on other end and WOW again on A's nose!



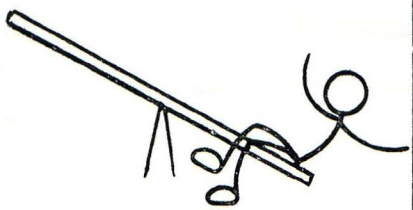
9. AS HE
RISES
WHISTLE UP
SCALE



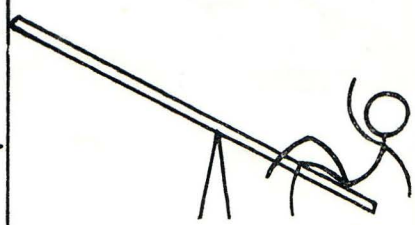
10. AS HE
DESCENDS
WHISTLE
DOWN
SCALE



8.
A, determined to get his own back takes a flying leap on to end of plank,



sending laughing B soaring into the air and out of sight.
Pause a minute before dropping him back on to plank.



At the moment he hits the plank, up goes A like a rocket and moments later comes down on top of B.
Curtain.

Yvonne Hunter (left), Mary Turner (right) preparing the puppets for the next take.

T.V. PUPPETS WITH A PLUS

SUPERMARIONATION: This is the title name given to the technique which has been perfected by A.P. Films in their presentation of the ever popular Supercar series, and into the new exciting space thriller FIREBALL XL-5.

This Supermarionation technique is necessary if the puppets are going to "live." It was therefore important for the Supercar puppets to be created as near to real life as is reasonably possible. The whole presentation of the Supercar series is based on every-day problems, many of which are encountered by Mike Mercury and the rest of the Supercar team, not forgetting the inevitable clashes with Master Spy and his henchman—"Friend" Zarin.

Any humour that is introduced is nearly always at the conclusion of a programme, basically to relieve the tension of a young viewer who naturally likes and looks to a happy ending.

The problems encountered in the production of a puppet series are too numerous to mention here, but as many of you have a keen interest in puppets and their creation, I should like to try and give you a fairly detailed account of the origination of a puppet character to its introduction on the set before the television cameras and almost certain stardom.

The artist or puppeteer whose job it is to create a puppet, usually bases the facial features on the character, which has been pre-determined by the script-writer. When the artist knows the type of character he sees in the part, he then proceeds to produce a head in plasticine which goes through various stages to its final completion in fibreglass.

The head is then ready to receive the eyes, which are able to move from side to side by means of a wire which is manipulated by the operator. In the case of the new FIREBALL XL-5 series, the original design was modified to allow the eyes movement not only from side to side but up and down also, effecting a blinking movement of the eyelids.

The lips are controlled by tiny solenoid cells within the head and worked by electronic impulses from pre-recorded voices, thus moving the lips in synchronisation with the dialogue.

The head is now painted and fitted with a miniature wig. The next stage is for the puppet to receive his torso and limbs which are carved out of wood and so attached to allow free movement of all parts. Lead is used to advantage on certain parts of the body to obtain a correct stance.

The final operation is the fitting of clothes to the puppet and attaching the fine control wires to the movable parts which are to be controlled by the puppeteers from a gantry over the set. These wires are specially manufactured and are only .005" thick: they are sprayed with anti-glare making them almost invisible to the human eye.

The characters "act" on three-dimensional sets built to scale and the use of dolls' cups and saucers are found to be just the right size for our stars. All other domestic equipment, including furniture, is made to scale.

The puppets soon acquire a character of their very own, and this is fostered by the puppet operators, who appreciate the necessity of maintaining individual characteristics if the viewing public are to more easily recognise their favourites.

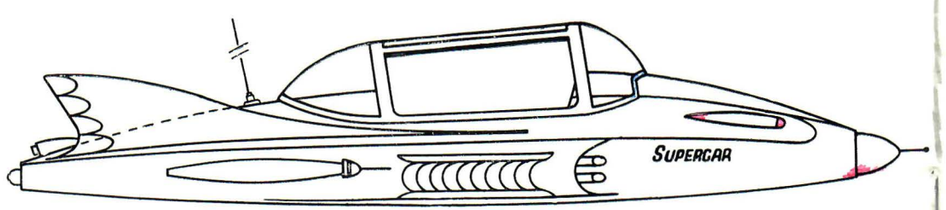
To many thousands of viewers the Supercar puppets are living people, and this is borne out by the quantity and variety of fan mail personally written to our puppet stars. This has undoubtedly proved the success of Supermarionation in creating TV PUPPETS WITH A PLUS.

By special request we reproduced the working plans of Supercar (which you will find overleaf) as many thousands of you will wish to make a model using Balsa wood.

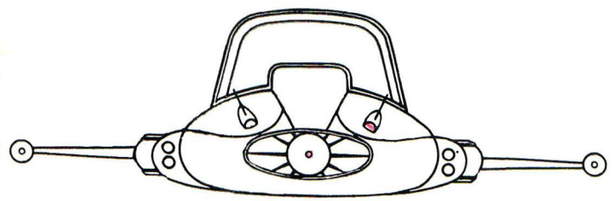
With your own model Supercar and Pelham Puppets you will be able to recreate your own exciting Supercar Adventures.

SECRET PLANS OF SUPERCAR

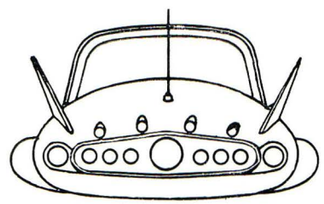
DRAWN AND DESIGNED BY PROFESSOR POPKISS AND DOCTOR BEAKER



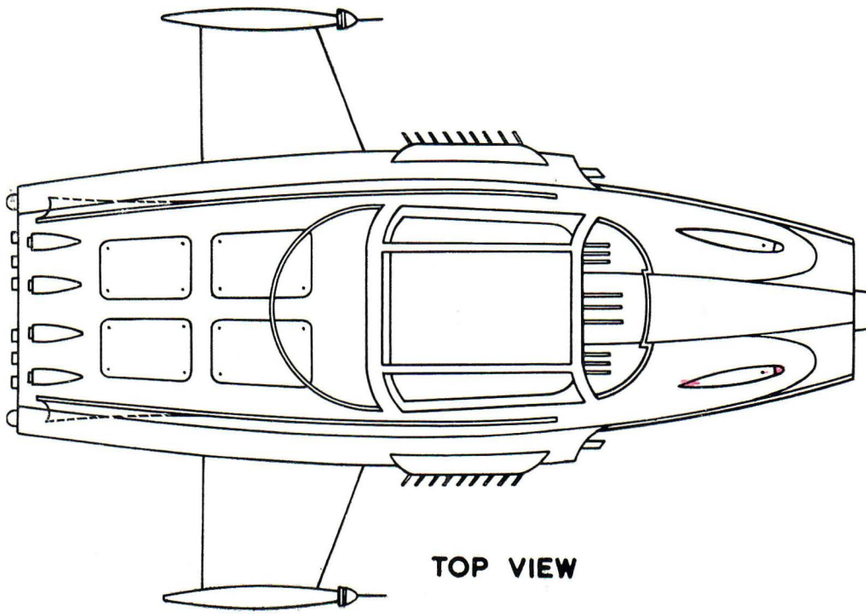
SIDE VIEW



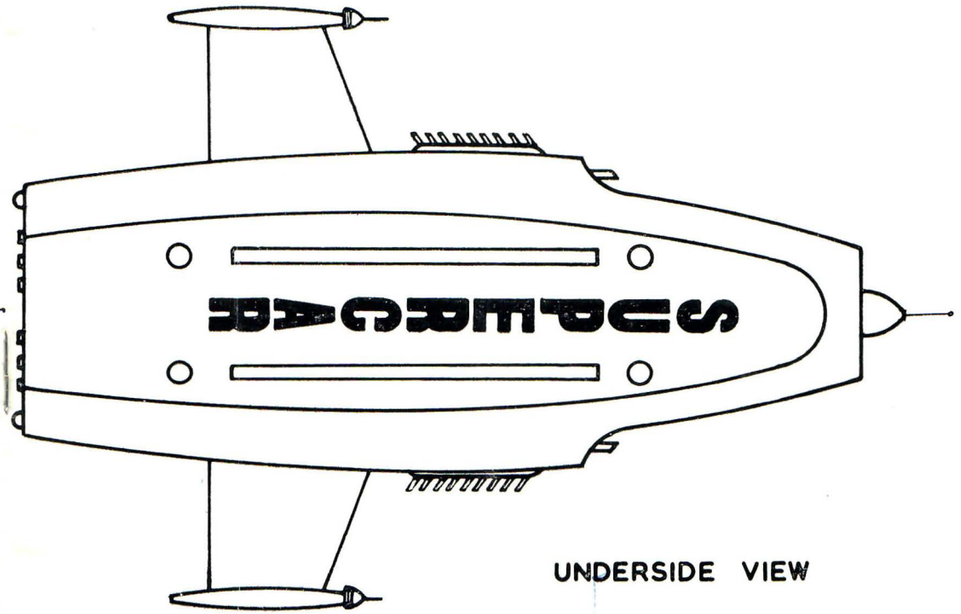
NOSE VIEW



REAR VIEW



TOP VIEW



UNDERSIDE VIEW

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PUPPET PLAYS

THE WITCH'S CURE

By CAROL HODKINSON (aged 12 years)

Characters

MACBOOZLE — WITCH
HIS WIFE — CLAIRE (MacBoozle's Daughter)
DOCTOR — PETER (MacBoozle's Son)

ACT I, SCENE—The living-room of MacBoozle's house. His wife is setting the table. Faint strains of "Nellie Dean" can be heard from off stage.

WIFE: **There, that's finished. Now to make sure the baked beans aren't burning.** (*Is about to leave stage when MacB. pounces on her and waltzes her round the table*).

MACB.: **"There's an old mill by the stream, Nellie . . ." Oh dear! I can see by the look on your face something is wrong. What is it?**

WIFE: **There you are, drunk as usual! I don't know how I put up with you. You're a bad influence on the children. Why, only yesterday I heard Peter say that when he grew up he wanted to be a drunkard like you. I just can't stand it any more.**

MACB.: **Never mind about that; I want my tea. "Where I used to sit and dream, Nellie Dean . . ."** (*Singing gradually stops as he is heard to climb the stairs off stage*).

WIFE: **I'm not standing any more. I'm going to do something about him.**

CURTAIN

SCENE—At the mouth of a dark cave. Just inside the cave is a cauldron, with witch and wife earnestly talking. To begin with, the voices are muffled but then the wife rises and says out loud:

WIFE: **. . . and so you see my position. I must stop him drinking for the children's sake, to say nothing of my own sake.**

WITCH: **Well, it should be an easy thing to cure him, but you must take the doctor into your confidence. Who is your doctor?**

WIFE: **Dr. Archibald Penruthlan from Devon.**

WITCH: **Oh well, that's most convenient, as he is a great friend of mine. Now, take this ointment and do exactly as I say.** (*Goes into cave and returns with mysterious jar, then they huddle with their backs to the audience and whisper together. Then the wife leaves, chuckling delightedly*).

CURTAIN

ACT II, SCENE—Living-room in MacBoozle's house.

WIFE: **Well, I've rubbed the ointment on his whisky bottle as the witch instructed. Now to wait for the results.**

MACB. (*entering room*): **Here, what's happened to my bottle? I can't put it down. Has Peter put glue on it?**

WIFE (*giggling to herself*): **Results! I mean, dear, dear! I'm sure Peter wouldn't touch your bottle; you've told him often enough. You look very pale, anyway. If I were you, I should see the doctor.**

MACB.: **I think I'd better go to a specialist—perhaps I've got "stickyitus."**

WIFE: **Oh! no, you can't—I mean, we haven't enough money.**

MACB.: **All right! I'll change and then go to our own doctor. Hey! how am I going to change? The bottle is stuck to both hands.**

WIFE: **Well, just go to the doctor like that. It won't matter for once.**
(*MacB. exits*).

CURTAIN

SCENE—The Doctor's Consulting Room.

DOCTOR: **. . . and so your hands have reached the clammy stage when any bottle of whisky you touch will just stick to them. When the bottle is empty, it will drop off, but you are doubly unlucky as your own bottle is a never-ending one which the Wizard of Oz gave you. H'm, this is certainly a bad case.**

MACB.: **Is there no cure, then?**

DOCTOR: **Yes, there is a cure, but a very difficult one. If ever one drop of whisky, or any other alcoholic drink for that matter, goes down your epiglottis, then the bottle will stick to your hands** *for ever*. **If from this day, however, you never drink again, the bottle will drop off some day.**

MACB.: **Yes sir, yes doctor, but life is not going to be worth living from now on.**
(*MacB. exits*).

CURTAIN

ACT III, SCENE—The-living room of MacB's house two months later. The family are at tea.

MACB.: **I'm sick to death of trying to eat with this bottle stuck to my hands. I haven't drunk a drop for two months, but it still hasn't dropped off.**

PETER (*to Claire*): **Pst! Watch this!** (*He picks up pepper pot and shakes it over MacB.*).

MACB.: **A-a-a-a-atishoo! You little monkey—wait till I catch you, I'll skin you alive.** (*He lifts up hand with hanky and blows his nose. He doesn't realise that one hand has come free from the bottle*).

WIFE: **Look, Mac! Your hand has come free—at last you can change out of that filthy shirt. I'm sick of looking at the dribblings of two months meals.**
(*MacB. exits*).

MACB. (*off stage*): **Hurrah! It's off completely now** (*sound of breaking glass*) **and I'll never, never touch a bottle again as long as I live.**

WIFE: **Well, thank goodness for that!** (*Aside*) **But if ever he does, I still have plenty of the "Witch's Cure."**

CURTAIN

THE END

Production Notes:

Mitzi can play the Wife; Pinnochio can play Peter and Gretel can play Claire.

Scene II, Act I—A skeleton can be seen hovering in the background while witch and wife talk and soft, eerie music can be heard. (You could use the Skeleton in the Doctor's Surgery in Act II, if preferred).

THE HORSE THAT COULDN'T NEIGH

By PETER D. SOWERBUTTS (aged 13½ years)

Characters

BLACK MANE (Horse)
MACBOOZLE
ESMERALDA (Gipsy)
MITZI (His Wife)
SAM SLY (Thief)

ACT I, SCENE I—The Market Place

MACB.: **Good morning, my girl; and what are you selling?**
ESMERALDA (*in a Cockney accent*): **Horses sir, horses.**
MACB.: **But where are they?**
ESMERALDA: **Sold em all, sir, 'cept this 'un. Lazy bag of bones he is.**
MACB.: **Poor thing looks ill. I will buy him.**
ESMERALDA: **Very well, sir. £4 to you.**
MACB.: **Here you are, then** (*handing her the money*). **Come on, old fellow. I think I'll call you Black Mane.**

CURTAIN

ACT I, SCENE II—Outside MacBoozle's house

MACB.: **Mitzi, where are you? Look what I've bought.**
(*Enter Mitzi*).
MITZI: **Good heavens! Where on earth are we going to keep him?**
BLACK MANE: **Somewhere warm, I hope.**
MITZI: **Pardon, dear. What did you say?**
MACB.: **I never said a word** (*pause*).
MITZI: **Then it must have been . . .**
MACB.: **No!**
BLACK MANE: **Oh! yes it was.**
MACB.: **But horses don't talk!**
BLACK MANE: **I know! That's the unfortunate part. I can't neigh. Oh! And by the way, that gipsy lied. I was the only horse she had to sell. Her mother had sent me out with her and all the people I saw going to buy me I didn't like, I imitated her voice and was rude. But I like you.**
MACB.: **Thank you. But come on now, I'm going to teach you to neigh; because a horse that can talk can be a nuisance. Come on, boy.**
(*All exit*).

CURTAIN

ACT II, SCENE I—MacBoozle's garden

MACB.: **Neigh! neigh! neigh!** (*becoming louder each time*). **Oh, do try, old fellow! You're just not interested, are you?**
BLACK MANE: **Frankly, not. I think talking is quite an asset.**
MACB.: **Very well, I shall take you back to that girl in the market, this very instant.**

CURTAIN

ACT II, SCE.E II—The Market Place

MACB.: **There you are, my girl. I wish you to take this animal back. It is absolutely no good at all. It talks, not neighs.**
ESMERALDA (*cheekily*): **Oh! Didn't I tell you that, old man.**
MACB.: **No! And please don't call me "old man." Well, will you take the animal back?**
ESMERALDA (*she puts her head on one side*): **All right; but you can't have your money back.**
MACB.: **That doesn't bother me at all. Here, take him!**
(*Exit MacB.*).

CURTAIN

ACT III, SCENE I—MacBoozle's garden

(*Enter MacB.*).
MACB.: **Well, Mitzi, I've got rid of that animal. Now we can have a bit of peace and quiet.**
(*Sound of horse's hooves; enter Black Mane*).
MITZI: **What are you doing here?**
BLACK MANE: **I want to live with you. I like you.**
MACB.: **But we don't want you. Can't you understand . . .** (*They carry on and while this happens Sam Sly, a pick-pocket, enters and starts to pick MacB's pocket. The horse sees this and . . .*)
BLACK MANE: **Neigh! Neigh! Neigh!** (*MacB. turns round*).
MACB.: **Good Lord, you thief! And it took a horse to catch you. You can say "Neigh," Black Mane, after all. Take our thief to the police station. I will follow later.**
(*Black Mane pushes Sam off with his nose*).
MACB. and MITZI: **We will keep him after all! Ha! ha! ha!**

CURTAIN

Production:

1. In Act I, Scene I, the handing over of the money can be done while MacBoozle's back is turned because of holding his bottle.
2. In Act III, Scene I, the horse's hooves can be done with two empty coconut shells or two wine glasses, on a block of wood.

THE MAGIC POWDER

By CHARLOTTE WEIGHTMAN (aged 11¾ years)

Characters

SAILOR SEAL HORSE TYROLEAN GIRL

ACT I, SCENE—The seashore, with an upturned boat.

SAILOR (*enter left*): **Isn't it peaceful here! Not a soul in sight.** (*Sits down on boat, begins singing a Sea Shanty*). (*A shell opens. In a faraway voice, it says*):

Go to the seal on the silvery sands, go to the seal on the silvery sands.

SAILOR (*amazed*): **Wh-what did you say?**

SHELL: **I said, go to the seal on the silvery sands.**

SAILOR: **Whatever for?**

SHELL: **Tell him, "Sausages and bacon" and he will tell you what to do.**

SAILOR (*reluctantly*): **Oh! well, I'll go** (*shaking a finger at the shell*), **but mind you, if nothing happens when I say "Sausages and bacon," you've had it.**

(*Shell shuts, Sailor trudges off right*).

CURTAIN

ACT II, SCENE I—A beach, with a cave down stage. In the cave sits an old seal.

SAILOR (*enter left*): **Hullo! A shell told me to tell you "Sausages and bacon."**

SEAL: **What was that you said?** (*edges over to Sailor*).

SAILOR (*rather annoyed*): **I said "Sausages and bacon."**

SEAL: **No, sorry, this isn't a cottage and I haven't got any cake.**

SAILOR (*goes up to seal and shouts in his ear*): **"Sausages and bacon," you deaf old thing!**

SEAL: **Oh! I didn't KNOW you meant THAT. Well, well, come in and sit on this stone,** (*Sailor sits on large flat stone outside cave*) **whilst I just go and get the glass of magic powder.** (*Seal turns to go into the cave*).

CURTAIN

ACT II, SCENE II—Seal has come back. A glass with powder in it is near.

SEAL: **Right, here's the magic powder. I suppose you know how to use it?**

SAILOR: **No, I don't know.**

SEAL: **Oh well! My servant, Horse, will take you into this cave. I can't go, I'm afraid, as I've got rheumatism. You've been nearly everywhere in the world but you haven't yet found a bride, have you?**

SAILOR (*mournfully*): **No, I haven't.**

SEAL: **Well, when you get into the middle of the earth, you have got to pour this over a big boulder you will find there.**

SAILOR (*catching his breath*): **What will happen then?**

SEAL (*mysteriously*): **Ah! You just wait and see. Horse! Horse!** (*Horse comes round side of cave*).

HORSE: **Yes, Seal, what do you want me to do?**

SEAL: **Please will you take this sailor to the heart of the earth?**

HORSE (*turns to Sailor and puts hoof behind mouth*): **Fancy him saying "Please"!**

SEAL (*reproachfully*): **Really, Horse!** (*Cheerfully*): **Well, Sailor, take this glass, and this good kind Horse will lead you to your br——** (*hurriedly, Sailor turns to pick up glass*).

CURTAIN

ACT III, SCENE I—Dim lights. Rocks. Big boulder upstage.

(*Sailor and Horse enter left*).

HORSE: **Well, here you are!**

SAILOR: **Oh! Well, I'd better pour the powder on that big boulder.**

HORSE (*heartily*): **O.K. Pour it on.**

(*Sailor pours it on. A sudden flash*).

HORSE and SAILOR: **Oh!**

CURTAIN

ACT III, SCENE II—Tyrolean Girl on stage.

SAILOR: **Well, well, what a surprise!**

TYROLEAN GIRL (*mysteriously*): **Yes, it is a bit.**

HORSE (*cheekily*): **When are you getting married?**

TYROLEAN GIRL (*reproachfully*): **Really, we've only just met.**

SAILOR: **Well, shall we go back to the surface?**

HORSE: **All right, follow me.**

(*Exit left*).

CURTAIN

ACT IV, SCENE—Beach and Seal's cave. (Horse hurries on).

HORSE: **Hullo! Seal.**

SEAL (*sleepily*): **Oh! Hullo.**

HORSE: **What happened to the Girl and the Sailor?**

SEAL: **They married last Monday.**

HORSE: **Good! Another of our "spells" completed.**

SEAL (*to audience*): **Of course, they're not REALLY spells.** (*Sailor and Tyrolean Girl enter left*). **Hullo!**

SAILOR: **Hullo! seal, hullo! horse. I've come to thank you for getting me this girl.**

HORSE: **Oh! That was nothing.**

(*Seal, Horse, Tyrolean Girl and Sailor stand in line*).

SEAL: **Well, 'bye.** (*Waves flipper, exits right*).

HORSE: **Any problems, about anything, just come to us. So long.** (*Waves hoof, exits right*).

TYROLEAN GIRL and SAILOR: **Good-bye** (*Wave and exit right*).

CURTAIN

JUNGLE ADVENTURE

By IAN HURST, South Africa

Characters

MACBOOZLE (or any suitable character) CHILD (boy or girl)
WIFE (or friend)

SCENE I—House (or garden) with aeroplane in the middle.

MACBOOZLE: **Pass me the oil, please, then we should have finished our plane.** (*Wife passes him the oil and then stands back and says*): **It doesn't look TOO bad for a home-made plane; it actually LOOKS like one!**
MACBOOZLE: **Now, now, don't go insulting my handiwork.** (*stepping back*) **It looks jolly good considering it is all my own design.**
CHILD: **Dad, when can we go for a twirl in it—and where to?**
MACBOOZLE: **Don't get impatient. We can set off after lunch, not before.**
(*Lunch time*).
CHILD: **How fast can it go?**
MACBOOZLE: **I haven't got a speedometer for it, but it should go fairly fast with a tail wind!**

SCENE II—Inside the aeroplane, MacBoozle at the controls.

CHILD: **Gee . . . we're absolutely MILES up! DAD, LOOK! THE ENGINE IS SMOKING!**
MACBOOZLE: **Bale out! Help! O.K., jump for your lives!**
(*Great confusion as they all run around and one by one jump off the stage*).

SCENE III—In a dense wood; the three are huddled together.

MACBOOZLE: **This must be Africa, or South America. We must start moving; we can't stay here all the time or we will starve.**
WIFE: **But we might get eaten alive by wild animals!**
CHILD: **I'm scared! Oh! something moved; maybe it's a lion . . . or a jaguar . . .or a . . . Help! it moved again.**
MACBOOZLE: **Don't worry, I can see it. It's only a squirrel!**
WIFE: **I wonder if there are any cannibals or wild native tribes and snakes.**
CHILD: **I read in a book that there are lots of poisonous snakes which look just like ordinary grass snakes. Ooooh! What was that?**
WIFE: **What?**
CHILD: **Shhh! Listen . . .**
(*Off stage make a rustle; for the next bit talk in whispers and if possible gradually darken the stage*).
WIFE: **Oooh! I wonder what it is?**
MACBOOZLE: **It's obviously only a-a-er-a s-small l-little, a-er-um-s-s-something.**
(*Off stage, "Mooo"; whispering stops*).
CHILD: **Yipes . . . a buffalo! I'm clearing out!**
(*Child runs off, MacBoozle and Wife call him; after a short time he runs on to the stage, very excited*).
CHILD: **That was no buffalo!**
WIFE: **It must have been a-a-rhinoceros or a-er-**
CHILD: **No! It was an ordinary common or garden cow!**
WIFE: **Oooh!**
CHILD: **And we're not in a jungle at all! We're in that silly little wood not two miles from the house!**

THE END

Production Notes:

The child's last two pieces should be said clearly but quickly.

In Scene II, some chalk-dust can be blown across the stage to give a smoky effect.

If a friend is used instead of a wife, most of her exclamations can be left out.

If you have other puppets which fit in, they could be bystanders in Scene I and come in with the child at the end of Scene III.

PELPUPS WRITE

STEPHEN BARTLETT—Since Spencer Williams wrote to you last, we have done a highly successful production with another of our friends, Martin Duncan. This production was called "Sleeping Beauty" and was all written in rhyme by Spencer Williams. We usually do a puppet production every summer. This year we decided to try something new to us, and we did our show in the open air, on my terrace. We were, in fact, almost forced to hold it in the open air as our mothers didn't much like the prospect of having a dozen people invading the house! We were very fortunate in our choice of nights, for it was the only fine night that week. We had one special visitor, the art mistress from our last school. She is very keen on puppets and has a theatre of her own. The story was very much the same as the original but contained various deviations such as: "Mother, mother, which pair of shoes?—I cannot think which pair to choose." . . . "The ones we bought at Daniel Neal's; you know, they've got stiletto heels." The lighting was an awful trouble as ours works off the mains and we have all got different plugs. In the end, I found three plugs with matching sockets and managed to fit all the wires into them. We used, in all, ten 60-watt light bulbs and two strip lights. Because of domestic problems such as mealtimes, we never rehearsed after dark and so we did not know what the lights would look like until the actual performance. The show was recorded beforehand on Martin Duncan's tape recorder and the stage was placed inside our garden swing. We had removed the swinging seat and lifted up the front and back panels of the canvas cover. We then pinned a sheet over the front and put a tub of flowers on either side of the stage. To justify all this hard toil, the audience unanimously voted it the best show we had ever done. It is interesting to see that another reader, Gerald Hill, is also going to produce "Sleeping Beauty" and I wish him the success we had. I have a dozen of your puppets and one of your theatres, which I am just about to repaint. I *do* wish you would make your curtains detachable. The curtains can get dirty very easily and they are impossible to clean. I have just persuaded my mother to make me some new curtains and they will have Rufflette hooks on them to fix to the curtain rings so they can be detached.

VALERIE LETT—I am now starting to make puppets out of your kits instead of buying them ready made, but I am having some trouble with their hair. I have tried wool but do not find it very effective. What should I use? Can one buy puppet wigs and if so, where from? I would be grateful if you would let me know, please.

Knitting wool is very good, or a piece of fur or lamb's wool. Perhaps you could cut a bit from an old fur-lined glove—or a bit off that old hearthrug. Ask mother first, please!

SYLVIA REED—"Scenery with a Difference." At home, recently, I have been making scenery with a difference. What I did was to colour flowers, birds, animals and insects, etc., which I had in some old paint books. Then I stuck them on to a piece of paper 2 ft. x 3 ft. to make a park scene. I drew a path, pond and the trees in the background and found that it had a very effective look. I also think it would be an advantage to younger children who like making scenery because it is easier to stick pictures on than to draw them.

P. R. F. SISDEN—Now one humble idea of my own—why are we given no members of the aristocracy? I am sure an Elizabethan Earl, a French Eighteenth Century Marquis, a late Nineteenth Century German, a "be-monocled" Grand Duke, or a present-day (but not the penniless type) English Duke, would be most welcome. Also why are many of the characters who take part in the sketches in your book of plays not made by you? I refer mainly to kings, queens, knights, etc., who are constantly "popping up."

I have got a King and Queen coming out in the New Year, as well as a Henchman, Villain and a Wizard.

P. D. SOWERBUTTS—I think Carol Hemsley's idea for a spider puppet is excellent, but I have made a few alterations on mine. I dipped ordinary white pipe cleaners in a solution of red ink and water, so dyeing them a light orange. Then using a pencil I drew a face on the ping-pong ball and filled in the place where there is not any pencil with red ink. I made three holes and the pipe cleaners were pushed through. I think it looks most effective.

CHARLES HAYTER—I would love you to make more SS puppets of girls and boys from different countries, such as a French girl and boy, Australian girl and boy, etc. I, too, would like you to make historical characters, such as Sir Francis Drake, etc. I would like you to make more animals such as an elephant, a tiger or even a weird cross of all kinds of animals.

All sorts of new animals will be added to our range early next year, including a large dragon.

EILEEN EVANS—I have dressed my gipsy as a can-can dancer and to make her able to kick I fastened her leg strings round her ankles. I made her a bun by using black wool wound round and sewed it to her own hair, which I pinned out of the way. Her stockings are made of black net. I also made my sailor a different hat and a guitar and he sings "Come Outside." The guitar is made of stiff cardboard with a stick of wood stuck on the back.

JILL PATTERSON—I enjoy making my own puppets but do not have much time for this. I have only made two, which are a bit out of the ordinary. They are a man in shorts, with removable spectacles, and a camel! I made them for a play which contained a desert. This play my friend and I wrote for a show we were to give at school. . . . Since then we have formed our own puppet company which is called the J.M.J. Company. The initials stand for Jill and Jen's Marionettes. The number of puppets has increased from four (not counting the poodle) to twelve.

ROBERT LOWE—I have been given a ballet dancer puppet for my birthday. In operating her, I found that her arms have to be held in "graceful" positions for long periods while she trips daintily across the stage. When her hands are positioned they fall out of position when they are left to operate the leg strings. I have found that by cutting small grooves in the cross piece by the head strings these various hand positions can be obtained and maintained. The wood's grip on the string will maintain the position while your attention can be given to other strings.

SR. MARY PRETISSA, St. John's High School, Salisbury, S. Rhodesia—By chance, we managed to get hold of one of your magazines "Puppet Post," which we found very interesting. As we run our own Puppet Club here at St. John's High School, a school for boys and girls, and have several Pelham Puppets as well as puppets we have made ourselves, we would like to know more about your club. We have a fairly large marionette theatre which can be dismantled for transporting. It has quite good lighting arrangements. Scenery and props are made in the School Art Room by our experts. The children we teach are coloured and have so many setbacks and difficulties in their lives that while they are at school we try to make them as happy as possible, and it is these things such as Puppet Clubs and Dramatic Societies which help them so much.

JOHN GOSSET—Last August, we went to Wales for our holiday. We stayed at Rhos-on-Sea, at a hotel only two doors away from the "Harlequin Puppet Theatre," which is run by Eric Bramall, the puppeteer. While we were there I saw "The Circus," "Goldilocks and the Three Bears" and "The Mikado." It is a very nice little theatre, which holds about 150 people. At the end of the Adult Show at nights there is a cabaret. In this I saw "Winnie" who played the piano, "The Two Bears" who sang, the Skeleton which danced in a coffin, and "The Kruschen Sisters."

ROSE BUXTON—I would appreciate it if we could have some puppet characters rather more "to the point." For instance, there is no villain, which I consider to be a dreadful crime (the one I had in mind being the black steep-hatted, cloaked variety). The villain, for example, could easily be transformed into a magician, simply by the addition of a cloak and hat loosely tacked on over the original. For a villain, one of my friends substitutes a Prince Charming! In the case of Prince Charming and Cinderella there is absolutely nothing that one can use as Ugly Sisters. I dread to think what a failure any Pantomime would be without Ugly Sisters.

We used to make the two Ugly Sisters and still can, if they are wanted.

I have managed to buy some very useful props in the form of copper pots, cauldrons, coffee pots, coal scuttles, etc., 5/-, with tin handles, etc., and also some china jugs and vases, which have "Foreign" on the bottom, in a blue and brown swirly pattern, which are 2/- and 2/6d.

MADELEINE BURNSIDE—Having read that several Pelpups would like you to make more "Arabian Nights" type puppets so that they would be able to do plays in an Eastern setting, I must say I do agree, but as I wanted desperately to do a very "different" sort of play rather than the usual "Western" or "European" settings I was forced to completely re-dress (and re-string) my puppets. For people with neither the time nor patience for this a quick method is to: (a) For Girls—divide skirts at back and front and gather the two half hems separately to make pantaloons. Yashmaks can be made by cutting (about) 2 in. squares and attaching the two top corners to the eyelet screws for the puppet's ear strings. (b) For Men—gather trouser bottoms and add turbans and sashes. All this can be done without any re-stringing or more bother.

ANN BURNETT—We have formed a group called "The Prenton Puppeteers," consisting of about ten of us. We try to meet regularly to rehearse our new shows. At the moment we are painting new scenery and making the props for "Pinocchio." My cousin and myself adapted this story for

puppets. We tape-recorded the show earlier in the year and now have to get down to rehearsals. Each year we perform an hourly puppet show at the local theatre in Birkenhead. Last year we did the "Magic Jewel" which went down very well indeed. As well as these big puppet shows we do a great many shows for hospitals, children's parties and schools, etc. We have your portable stage which we use for these shows. It is much easier than carrying our large theatre, which my father built. This stage has two sets of lights, wings, a wire running along the back to hang puppets on during a play, and many other very useful attachments. All of us have our own special jobs to do. I myself am the producer, others are property mistress, stage manager, scenery painter, lighting controller, director of music, etc. If we all keep to our special jobs we find we work wonderfully well together. I would very much like a boy pen friend, aged 17–18. Address: 33 Bramwell Avenue, Prenton, Birkenhead.

JULIA HODGSON, 56 Smith Lane, Bradford 9—The plays in the *Puppet Post* are generally too complicated or too young. I am only twelve but some of them are too young.

I agree our original book of plays is rather out of date. Our next one is out of print, due to the fire. I shall compile a new book soon, written by eminent puppeteers.

Could you tell me if there are any Pelpups living near me, preferably in the Heaton area, though it does not really matter.

MARTIN ISLES—The shed in the back garden has been converted to a theatre, which is called Thimbletown. It incorporates a number of people—I am Manager, Producer and Chief Puppeteer, Stephen Laughlin is the Director, Robert Warans is Vice-Manager and Vice-Producer (both Robert and Stephen are Pelpups), David Arnold is a puppeteer, then there is a Chief Technician and three other back-stage helpers, one of whom is my brother who lets us borrow Simon and Yvet, the Dutch pair. I would like to know of any other Pelpups who would like to help in Thimbletown. 6 Drake Avenue, Slough, Bucks.

STEPHANIE CARPENTER—I have an idea that other Pelpups might like to use. First, you look in any woman's coloured magazine and cut out any pictures of packets of biscuits, detergents, cakes, etc., that are in scale with the puppets. Then you make cardboard boxes with a front the size of your picture. Stick the picture on the front of the box and you now have a nice box of cakes or a packet of biscuits to stand on a table or shelf to make it look more realistic. I would like a pen-friend aged 11–12 in America, Africa, Australia or Switzerland. My hobbies are pets, riding, reading, collecting model animals and puppets. 22 Urmston Drive, Wimbledon, London, S.W.19.

GRAHAM ELLIS—I have written an article on "How to make a puppet ring-up." The puppet picks up the 'phone, has a conversation, puts the 'phone down and walks off the stage. There is a string from the 'phone through the ear to control and one through the hand to guide the 'phone back. The controller drops the strings and walks the puppet off stage. I would like to hear from any Pelpups living near me. 7 Serpentine Road, Wallasey, Cheshire.

MARJORIE ANDERSON—I would like you to know that I agree entirely with Tony Mallion about Andrew Cornes' letter. I suggest, however, that he makes his own props. I make mine out of cardboard and find this far more fun and less expensive than buying them! It is also more original. I would say that when you want to have an amusing scene it is a good idea to use dolls' furniture. It is enough to make anyone laugh to see puppets teetering about on minute chairs and beds. I would like a pen friend around my own age (13). I don't care where she lives. My hobbies are puppetry, drawing, reading and swimming. 17 Court Drive, Bel Royal, Jersey, C.I.

JULIAN ALLASON—I have done a series of reviews rather than plays. I found that by taping "The Best of Sellers" (Peter Sellers) some very good effects were obtained—party political speech and other satire. Another item was a girl playing the mouth organ, Mitzi with a miniature mouth organ, after I had recorded myself playing an ordinary one. I have made my own exotic dancers and spies with Pelham Puppet kits and papier maché. I would like to hear from any Pelpups living in and around Chelsea, girls and boys aged 13–15. 15 Cheyne Walk, Chelsea, London, S.W.3.

WALTER WILLISON, 2773 James Avenue, West Covina, California—. . . You publish a magazine at least once a year, usually twice, and "free" at that. You know, in a sense you are producing "world peace" too, for isn't it true that the children of the world today are the ones who will control it tomorrow, and that if they are friendly the world will be at peace when they mature—and through your puppets this may become a reality. I am all with you in your hopes that soon your puppets may reach Russia.

MONICA DAVEY, The Yews, Moss Lane, Bollington, Nr. Macclesfield—I would like a pen friend in America, a girl aged 9–11 years. Hobbies—running and puppets.

CATHERINE REFORD, Newton House, Newton-on-Trent, Lincoln—I would like a pen friend in Canada, age 8–9, boy or girl. Hobbies—riding, acting, stamp collecting and walking.

CHRISTINE ALLATON, 154 Fletcher Road, Ipswich, would like to have a pen friend in France or Switzerland, boy, aged about 13. Hobbies—pop records, drama, dancing and painting.

ROSALYN ELEY, 33 Queensway, Ipswich, would like a pen friend in Switzerland or France, about 13 years of age, girl. Hobbies—drama, pop records, dancing and art.

CAROLINE SAVORY, 31 Lady Mary Road, Roath Park, Cardiff, would like a pen friend in America, Australia, Canada or New Zealand, or any place except Great Britain, where people speak English, aged 11–12, girl. Hobbies—roller skating, hockey, reading, drawing, ballet and swimming.

CATHY SOLOMON, Crocodile Valley, P.13 Nelspruit, E. Transvaal, would like a pen friend, boy or girl, aged 11–13. Hobbies—everything except knitting and sewing and things like that.

ALISON PENNY, 381 Malden Road, Worcester Park, Surrey, would like a girl pen friend, aged 11–13, in America, France of Italy. Hobbies—swimming, tennis, reading and puppetry.

GRAEME LEWIS, 34 Holmfirth Street, Mt. Lawley, Perth, Western Australia, would like a boy pen friend (15–16) in America. Hobbies—puppets, Scouting and music, mainly pops and trad jazz.

NICOLA SHONE, 13 Buckingham Road, Newbury, Berks, would like a girl pen friend living in Spain, India or Japan, aged 9–10. Hobbies—reading, animals, puppetry and collecting dolls.

THOMAS GILLIGAN, 7 Hillside Avenue, Salem, Mass., U.S.A., would like a pen friend (boy or girl) in Great Britain aged about 13, interested in piano or organ playing, puppets and science.

GERALDINE ALLEN, 9 Gravelwood Close, Chislehurst, Kent, would like a pen friend about 11 years old living in America or Canada.

DEIRDRE WALDRON, 9 Ludlow Close, Bletchley, Bucks, would like a pen friend (girl) living in America, about 10–11 years old, interested in piano music, horse riding, puppets, ballet and records.

SHEILA HILL, 150 Yeading Lane, Hayes, Middlesex, would like a French or American pen friend, aged 10 to 11, boy or girl. Hobbies—roller skating, cycling, dancing and records.

JULIE FOX, 16 Tenement Lane, Bramhall, Cheshire, would like a pen friend in America, aged about 11–12, interested in puppets, pop records, stamp collecting and reading.

ALICIA MOORE, Dura, Corsehillbank St., Stewarton, Ayrshire, would like a pen friend anywhere, but preferably Ireland, aged 9–11, interested in ice skating, roller skating, cycling and animals.

JOHN ASHBY, 29 The Cornfield, Stoke Aldermoor, Coventry, would like to hear from any Pelpups living near him.

GLYNIS BARNETT, The Kopje, Hudnall Common, Berkhamsted, would like a pen friend living near her or in Switzerland or America, aged about 14, interested in riding, tennis, puppetry, swimming and reading, boy or girl.

SHEILA SAVILLE, 330 Church Street, Edmonton, London, N.9, would like a pen friend in Australia, New Zealand, Canada or America, interested in puppets, pets and reading, aged 8–9.

ELAINE BELLAMY, 16 Wheata Road, Sheffield 5, Yorks, would like a girl pen friend in America, aged 12–13, interested in sewing, dancing and stamp collecting.

ANGELA FEETHAM, 78 Thoresby Road, Long Eaton, Nottingham, would like a pen friend in France, aged about 12, and interested in puppetry and roller skating.

PAUL GARDNER, The Mill House, Seisdon, Wolverhampton, would like a girl pen friend in America, aged 14–15. Hobbies—pop music, collecting portraits of film stars and reading.

ELAINE EVANS, 90 Court Way, Twickenham, Middlesex, would like a pen friend in England or Wales, aged about 11, girl. Hobbies—swimming, tennis, puppetry and drawing.

JOSEPHINE CAVA, 30 Lady Mary Road, Roath, Cardiff, would like a pen friend in America or Australia, Italy, or any place in Great Britain, girl, about 11–12. Hobbies—swimming, climbing trees, roller skating, riding and reading.

JOAN FOWLIE, Ardgour, Strathpeffer, Ross-shire, Scotland, would like a girl pen friend, aged 14–16, living in America, preferably in or near New York. Hobbies—stamp collecting, modern records, sports and Guides.

JEAN OLIVER, 89 Springwood Hall Gardens, Huddersfield, Yorks, would like a pen friend, aged about 9–10, in America, Canada, New Zealand, Australia, France or Italy. Hobbies—reading, animals, cycling, puppetry, dolls in National costume, and swimming.

DAVID BAMBER, 25 Park Street, Lytham, would like to hear from any Pelpups living near him.

DAVID MORT, 555 Bolton Road, Hunger Hill, Bolton, Lancs, would like a pen friend living in England or Wales who is interested in train spotting, reading, puppetry and football.

ROSALYN WATSON, Willow Stream, Libby's Drive, Slad Road, Stroud, would like a pen friend from France, about 13 years of age, interested in art, puppetry, cycling and needlework.

RONALD TALLON, 2 Priory Road, East Ham, London, E.6, would like a pen friend, aged 11—12, living in Ireland. Hobbies—swimming, chess, drawing, cats and puppetry.

JANET LEE, 81 Spendlow Gardens, Eyres Mansell Estate, Leicester, would like a pen friend in America, Canada, Australia or New Zealand, aged about 11. Hobbies—puppetry, stamp collecting, roller skating and swimming.

ANN CRITCHLEY, St. Clair, Gryffe Road, Kilmacolm, Renfrewshire, would like a pen friend in New Zealand, Australia or Canada. Girl aged 10 to 11 years old. Hobbies—riding, ballet, swimming, piano and puppetry.

SALLY JONES, 77 Woodfield Drive, East Barnet, Herts, would like to hear from any Pelpups living near her and also a pen friend in Norway, Germany or France, aged 13–15. Hobbies—puppetry, reading, records, collecting dolls from different countries, swimming and animals.

ANGELA WILLIS, 17 St. Wilfrid's Road, Doncaster, Yorks, would like to hear from any Pelpups living near Doncaster, and also would like a girl pen friend aged 14–15 in Australia.

L. M. BECKETT (MISS), 41 Rowfant Road, Balham, London, S.W. 17, would like to hear from a girl aged 11 in America. Hobbies—stamp collecting, collecting dolls in National dress, glass ornaments, and all kinds of pets.

BRIAN JARVIS, 311 Queens Road, Londonderry, Smethwick, Staffs., would like a 10-year-old pen friend in Canada or Switzerland. Hobbies—Cubs, puppetry, art and swimming.

PAULINE LOVER, 293 Plumstead High Street, London, S.E.18, would like a pen friend in America, Switzerland or France, aged 9–11, girl. Hobbies—stamp collecting, needlework, and reading.

JILLIAN BRIDGES, 55 Whiteley Road, Upper Norwood, London, S.E.19, would like to hear from a pen friend in any English-speaking country, aged 12–14. Hobbies—swimming, stamp collecting, puppetry, records and pop records. She would also like to hear from any Pelpups living near her.

JUDITH BOORER, 15 Grand Parade, Leigh-on-Sea, Essex, would like a girl pen friend aged about 11, living in America or Eire. Hobbies—puppetry, art, swimming and tennis.

The "Theatre des Poupées" has had to change the venue and therefore no longer meets at the Rechabite Hall, Bournemouth. Any Pelpups in the area who are interested should telephone Winton 5113.

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